THE WEEK'S THEATERS. Olympic-Richard Mansfield. Century-Grace Van Studdiford.

Garrick-Ada Rehan. Grand Opera-house-Eva Tanguay in "The Sambo Girt." Imperial-"No Woodling Bells for Her." Odeon- "The Suburtan" Havlin's-"Lighthouse by the S-a."

Crawford-"The Village Parson." Columbia-Lew Hawkins and vaudeville. Standard-Hurlesque.

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Richard Mansfield will inaugurate a series of eight appearances at the Olympic on New Year's Day. He comes with the wheeled equipage of a circus to present the most popular plays of his famous repertoire. His company numbers 106 persons. Rehind the scenes, a stage force of forty experts will strike the big scenes. For the first time in twelve years Mr. Mansfield a property-house is comparatively empty. He has en route with him Australia and in the United States, the menery, costumes, armor and furniture for eleven productions. He has departed from his rule, and has consented to give a holiday matthee Monday, when he will be seen as Beau Brummel, Monday night will see him in the Czar Ivan in "Ivan the Terrible," a role so exacting and fatiguing to the artist that Mansfield never plays it twice in succession and rarely oftener than once a week. Tuesday night "Beau Brummel" will be repeated for the last time. Wednesday night Mr. Mansfield will be seen here for the first time in cleven years ... Shylock play on Wednesday afternoon, the matines in a production of Shakespeare's comedy,

Merchant of Venice"; Thursday, "A Parisian Romance"; Priday, for the first time in twelve years, as Richard III in a complete new production of Shakespeare's "King Richard III," with all processionals, court scenes and battle scenes At the Saturday matinee "The Merchant of Venice" will be repeated. Saturday night Mr. Mansfield will say farewell till

of Venice" will be repeated. Saturday might Mr. Mansfield will so proved that it is more difficult to get as "Doctor Jekvil and Mr. Hyde."

In Washington there is a traditional story of Beau Hickman that a familiar whom he despised once controlled the old galliant on the avenue, and accosted him rather brusquely. "Hello, Hickman, where are you going." The beau stepled to one side to avoid the bere, replying, "I am going to pass you by." And he did. Some what in line with this wit, which has its sting, and might be called the wit of rebuke, comes in a recent story of Rehard Mansfield. He was the guest at a lumcheon given by a main of national character, and almost any man at table would have been recognized on the street anywhere nather offensive. When the distinguished guest had replied to a question directed to his large and authoritative experience, the bore opposite said, so that all the table might hear. "You think you know it all, Mansfield, Mon't you." And so all the table might hear, "Mansfield replied: "You know and don't want to know." "And what's that?" purious first appearance the street anywhere nather offensive with that it is more difficult to get a success on the lyric than on the dramatic stage, for the efforts of both the story and must be defly balanced. On the first hight of mo pretate production, if the story is well told and the comedy leasing an operatic production, if the story is well told and the comedy leasing an operation production, if the story is well told and the comedy leasing and the arrangements novel, the work has a better chance to succeed, for the muste may not find a receptive hold on the public until after it has been heard Mansfield. He was the guest at a lumcheous pleasing a poor book will have a heard task to kill the work.

"To of the reasons for the increase in the light for the muste of pupils are turned out very year, who are anapply qualified for concert and chamber entertainment, but who are singularly devoid of any apprachate the public har.

"You think you know

There's one thing I don't know and don't want to know." "And what's that?" pursued the hore, "You," answered Mansfield, No one enjoys a wider or probably a juster reputation for wit and repartee than Richard Mansheld. He was a painter before he became an actor. Not long since at a differ a lady, bearing this for the first time, said: "Ab, then, Mr. Manslived in spite of them."

Marsfield spent a recent summer at Southampton, where the most exclusive society of the coast made him somewhat of a pet. One day Judge Howland introduced one of the Belmonts to Mansfield Not all the posing is done by our artistic folk. After a few moments Belmont turned to Mansfield and said: "Ah, what is your name?" It was a saccharine smile that accompanied Mansfield's interrogatory retort: "I don't know, what's yours?"

Mme. Nellie Melba, whose maiden nam was Helen Porter Mitchell, is a Scotch-Australian by birth, although she is an Englishwoman at heart, while her art-life has been spent at Paris, where she has made her home. Her father was David farshire, Scotland, and became a squatter and a successful Victorian contractor. Born in 1865 at Bornley, on the Yarra Braes, close to the city of Melbourne, she was reared in the bush, on the station of Killare, owned by her father, near Warburton, one of the most picturesque spots in Cippstand

Melba's first lessons in music were the fullables of her mother, who afterward was her first instructor on the plane. Later she took a course of instruction on the organ and in harmony and composition. Thus was laid a broad and deep and enduring foundation of musical knowledge before ever it was discovered that she was gifted with a marvelous voice.

When this discovery was made by Pietro Vecchi, on Italian singing master then residing in Melbourne, she began with him a systematic course of vocal training. and it was largely due to his importunities and urgings that she decided to study for a professional career. Subsequently she sang in the choir of St. Francis's Roman peared at the Melbourne Liedertafel concerts. After a few lessons with Mme. Chambers, the Austrialian Marshe went to Paris, and there freished her studies under the great Marchest herself

She made her first appearance in Eu-London in 1896, and was first heard in concert in Paris in March, 1887. She made her debut in opera at the Monnaie in my mother asked me to play a familiar sels, as Gilda in "Rigoletto," In October of that year, and sung the role of for having been bored, I played, to the ence, "what a mistake a man makes

1888, and that of Ophelia at the Opera in Paris in May, 1889. From that time she has been famous in European cities, in

"THE RED FEATHER"

During the second and last week of her engagement at the new Garrick Theater Miss Ada Rehan will repeat the plays it which she has been accorded such favor last week. "The School for Scandal" will be presented on Monday and Saturday afternoons and evenings, and "The Tam ing of the Shrew" on Tuesday, Wednesday. Thursday and Friday evenings. Charles Richman has shared honors with the star. There will be a special matine

Real comic opera, according to Grace Van Studdiford, is soon to supplant the musical shows now so largely attended.

to-morrow, and, as Miss Rehan does no

of Saturday will be her last engagement

"Melody, pure and simple, is the desideratum in comic opera, and if the ballads are convincing, the concerted passages not overloaded with orchestral gewgaws.

operas a much more rounded performance than heretofore. But, after all, good singing is the basis of lyric entertainment."

Louise Mackintosh, who plays the character parts in the Odeon Stock Company, is a matinee favorite. Especially is a favorite with the children, who have come to be greatly in evidence at the field, you lived by your paintings" Quick Wednesday and Saturday matinees at the as a flash he replied "No, madam, I Grand avenue theater. Not only is Miss Mackintosh a matinee favorite, but the matinees are her favorite performances.

"I would rather play," she declared yesterday, "to an audience of women than to any other. They are more appreciative and quicker to catch the sentiment, both of the comedy, the emotional lines and situations. On the other hand, they are the most critical, and if you do not please them, or if you offend them, they are the quickest to resent it, and to show their discleasure.

"You can give a rather poor performance before a male nudience, and it will be satisfied, or you can give a great performance before a male audience and possibly get little appreciation. But if a perwill quickly hear from an audience in Mitchell, who went to Australia from Por. | which the women predominate. That is why I like matinee performances."

> "Australia has produced but one woman singer of the first rank," says a writer in the Strand Magazine. "Mme. Meiba towers head and shoulders over every other aspirant to the highest honors of grand opera. She stands, upon the retirement of Mme. Patti, the undisputed ruler of the empire of song-the proudest of this planet's most desirable possessisons. This queenly woman's charm lies in her consideration for others.

I wonder whether she recalls a little girl who, in far-away Melbourne, startled her parents by singing in the dead of night Beethoven's Moonlight Sonata? Surely they must have had, even at that be takes them in his teeth, and, putting early day, some glimmer of the future in his paws up on the side of the trunk, store for the precocious youngster. She was reared, so to speak, in the lap of

"Melba told me this story of herself; 'At one of our winter quarters we found on arrival that there was no plane in the houre. My gentle mother consoled me with the gift of a concertina, which I taught myself to play during the three months that we remained there. In these sequestered places it was customary for the preacher to come and preach to the Sundays, and at the conclusion of a very rope at Leonard Emil Bach's concert in long and somewhat tiresome discourse he at his hotel he tipped the driver the largsuggested that we should sing a hymn. est of the silver coins. Then he came over There was a harmonium in the room, and hymn I seated myself, and, in revenge Lucia in London at Convent Garden in horror of some and the secret delight of tipping anyone. Why, you go into attraction at the Imperial. The scape of the

others, a music hall ditty, which had peu- a restaurant and you order a por-ctrated our wilderness, called "You Should tion of this for 49 cents and a portion See Me Dance the Polka." I received the well-merited punishment of being sent to bed for the remainder of the day."

MME MELBA.

WHO WILL SING

TO MORROW

EVENING!

AT THE ODEON

"Mme, Melba's successes have been shaping themselves in cycles of two years. She was married at 17; at 19 she commenced to sing publicly; at 21 she came to Europe; at 25 commenced her debut on the operatic stage."

The following is an excerpt from a letter by Grace Van Studdiford to one of her friends regarding her first appearance

GRATE VAN STUDDIFORD.

Sambo a Persian Angora cat, is Eva Tanguay's pet. Sambo is two years and a half old. He was raised from kittenheed by Miss Tanguay, who received it in a basket of flowers sent over the footlights to her one night while she was playing an engagement with "The Chaperones" in Boston. At that time the feline weighed but one pound and a quarter, but to-day he tips the scales at fourteen pounds and measures 3 feet 2 inches from the tip of his pretty pink nose to the end of his tail. Sambo has a pedigree, too, Miss Tanguay avers that Sambo is an excellent judge of human nature, and so strong is this belief that she forms her opinion of new acquaintances from the manner they are received by her pet.

When a stranger comes into the room where Sambo is he will lay perfectly still for some time, bilisking his hig yellow eyes and waving his brush, then, if the decision is favorable, he will get up quietly. stretch himself and going over to the vis itor and rubbing his coat against their garments, will jump into his lap and curl himself down, singing a cat lullaby the while. But if the caller fails to make a good impression on his highness, Sambo goes to the door and scratches to be le-

Miss Tanguay takes Sambo with her on her travels. He goes to the theater at night and lave carled up in his plushlined basket all through the performance. never offering to roam about the stage. In some mysterious manner he has come to know when the play is over and when Miss Tanguay comes in after singing the last song. Sambo goes through some remarkable tricks. . He sits up and begs like a dog, he rolls over and over, mewing all the while, and when the maid has taken off her mistresses stage shoes, Samdrops them into the tray.

Lawrence Marston, stage director of the Odeon Stock Company, is a man who appears never to take life seriously. He declares himself that he has lost more good things because the world refused to take him seriously than any actor in the world-and at that Mr. Marston, so his friends say, has had his shere.

Christmas Day Mr. Marston hired a landau and took his little family out for family, servants and station hands on a view of St. Louis. He enjoyed it and so did the family, and when he alighted to the theater.

"And that just shows," he declared in telling about the afternoon's experi-

of that for 30 cents, and you'd like to order another 30 or 40 cents' worth, but you think you ought not to spend a dollar for luncheon, and don't do it. But along comes the waiter with a smooth smile, and 'I hope you found everything right, sir,' and you give him your dollar and tell him to keep the change. That's why we're always broke.

LOUISE MACHINTOSH, WHO TLAY'S MAGGIE INTTHE SUBURBAN" ODEON.

"And still," said a friend, "you're always happy."

"That shows how much you know about it" said Marston. "I'm the most miser able man in the world-because I haven't more to give away in tips."

Here is Eva Tanguay's New Year's admonition: "Begin it with malice toward none and

fession. I would say, never, by word or action, allow the breath of scandal to influence your deportment. In these days when the tongue of calumny is too often busy with the workers of the stage, we like good soldiers, should stand together and in our daily life and present an unbroken and impenetrable line of defense."

Interest in Creatore is constantly growing. Three years ago he was a compara tively unknown quantity in the musical world. To-day he fills the largest the aters and halls. Last year the Odeon was sold out in the morning of the day on which Creatore came and at night not a seat was to be had. He gave only one concert then, simply because Creators could not direct two concerts a day. This year he will repeat the visit Monday, January 16, again confining himself to one concert. His tour this year will take him to the Pacific Coast.

The German Stock Company presents "Der Rattenfaenger von Hameln," (The Pied Piper of Hameln), at the Olympic this afternoon. The play has for its basis Browning's poem of the old Hameln legend, the Piper who charmed the rate away, and, failing to get his share of the bargain, returns and with his meledious pipe, induces all the children of the little town to follow him to a mountain which opens and swallows the little ones, save one hunchback, who could not run as fast as the others. In the evening the stock company will present a double bill "Neulahrsnacht (New Year's Night) a pathetic little sketch, in which Mr. Ferdinard Welb will have the central part and "Temperenzier," or "Der Ebemann auf dem Lande" (The Husband in the Country), a comedy, setting forth in ludicrous language and situations the miseries and maneuvers of a hen-pecked husband, who has to go to the country to keep out of the clutches of a suspicious mother-in-law.

Bandmaster Innes arrived in St. Louis yesterday. He is now arranging the business details of his next tour. He will go to the Pacific Coast, and later fill a long engagement at the Lewis and Clark Exposition.

"The Girl From Kay's" will be seen at the Olympic January 2, with Sam Bernard and Hattle Williams in the cast.

George Bernard Shaw has completed the scenario of a play which he wants Ada Rehan to appear in next season, Mr. Shaw has already sent it over to Miss Rehan for her approval, but he insists that it should be produced in London by her be fore she appears in it on this side of the water. There are only nine characters in the play, and the scene is laid in the period of the Eighteenth Century.

Eva Tanguay will be seen as a star in 'The Samto Girl' at the Grand. The music is by Guetay Kreker and the book by Harry B. Smith. Miss Tanguay's effervescent comedy, it Smith. Miss Tanguay's effervescent comedy, it is said, is given fu'l swing. Her first entrance is made in an automobile suit, consisting of a skirt and long automobile coat of tan leather, with shoes and hat to match: from this she changes to a gorgeous affair made of light-hise Brussels net over chiffon, and most elaborately trimmed with white lace. A picture hat is worn with this dress that is unlike any design yet seen in America. The musical hit of the piece is declared to be a love song given by Miss Tanguay in the last act. 'The Sambo thri' comes direct from Chicago, where it enjoyed a successful engagement at the Great Northern Theate.

Grace Van Studdiford will be seen at the Century in "Red Feather." Mirs Van Studdiford was a notable success in this comic opera-last season. The engagement will begin t

"No Wedding Bells for Her." a new drama from the pen of Theodore Kremer, will be the

is laid in the great coal-mining regions of Pennsylvania, and the characters are all J. BOWERS REALLY

mous Song.

But She Was Not Fickle to Her Lover, and No Record Exists of Her Marrying a Butcher With Red Hair.

> REPUBLIC SPECIAL Cameron, Mo., Dec. 31.-During a recent visit here former Senator E. W. Major of Pike County, Missouri, told the true story of Joe Rowers, and recital of the immortal

ballad. According to Major, the famous traveler from Pike was not, as is currently supposed, an imaginary hero; neither was his sweetheart. Sally, fickle, nor is there any ecord of her having married "a butcher, whose hair was awful red." Here is the

log cabin in 1829. Before he passed boy-

In supporting the widowed mother. Alternately tilling the soil and laboring in a near-by mill, Joe Bowers exhibited at that time no rare qualities, save his devotion to his "old mammy," and promised to be morely one unwept, unhonored and unsung.

In the spring of 1849, however, Joe secured employment in a maple sugar camp; and this led to the turning point in his career. Carrying water one day from the maple trees to the kettles, he came upon a support to the first time any humor had been perpetrated at the joker's expense, and it made a hit.

Hefore the Western slopes had been reached every man on the party had committed the rhyme to memory, and a few months later it had found its way back to Pike County, where it was first published in the Sait River Journal.

In California the poem was fitted to a tune, and for years the one song sung on the Pacific Slope was "Joe Rowers All the Way From Pike." The words of the song as originally published were as follows:

ADA REHAN

As Katherine in "The Taming of the Shrew" at the Garrick.

of coal. Incidents of the great coal strike en-

ter into the plot, but only as a secondary con-

sideration, the main theme being developed into a story of him interest. One of the most striking and dacorate sets shows colliery No. 4, near Wilkgebarre, in full operation. The en-

trance to the van coal shaft is shown, as are also the derrickst railroad and coal loaders. An-

other scape depicts a winter bilizard in the

hows the reception-room of one of the most

vision of loveliness. It was his employer's daughter, Selly Black, the sugar or chard nymph and belle of Pike. The logical sequence of an incident like that is love and romance, and in the case of Joe and Sally the law was fulfilled; for in the springtime the South wind flows as a soft

sephyr through the sugar orchards of Pike County.

But Joe was poor, and when he asked Sally to become his wife, she hesitated, and remembered that Joe's loiterings between pails to whisper with her had not strengthening his chances for permanent employment with Peter Black. So the pictured to Joe the desirability of first having a little home, and persuaded him to wait till he should have made his fortune.

The California gold fever was at its height, and Joe determined to woo Fortune in the new eldorado. Captain McPike, a prominent Piker, had organized a band of 200 Argonauts, and their train was then prepared to move. Joe Bowers immediately enlisted for the California trip, and despite the pleadings of his "old mammy, and his brother like, he bid old Pike adleu, starting across the plains as a buil driver and as a privileged servant of Captain McPike.

He was also assigned the special duty of court which required him to receive the

He was also assigned the special duty of

He was also assigned the special duty of secut, which required him to precede the wagons before nighttime and select a camp site. This was performed so judicusty that Joe soon commanded more than ordinary respect among the travelers, and attracted the attention of one Frank Swift, afterwards Governor of California, who saw in Joe a rough diamond and who discovered his quaint genius for humorous story-telling.

patrons of the Odeon wished to see on the stage next, the early returns indicated that it would certainly be a French play. Accordingly the management decided upon "A Gentleman of France." But when the votes came to be reportion of these voting had specified "Ca-nille," Miss Vaughan is to interpret the title

THEATER.

Miss Ada Rehan will begin her second and last week at the Garrick Monday aftersoon. "A

of sea life, is to be given at Havlin's. As last large company. Scentcally, it depicted marine life in its dangerous phases. The company this

"The Village Parson," a favorite play at the Crawford, will be revived at that playhouse. Love, pathos and humor are engagingly com-bined. A new and capable cast is promised.

The Vanity Pair Extravaganza Chenpany will entertain at the Standard. The opening comedy is entied "A French Girl in Greater New The olio will be made up of acts by mond, Henry and Hoon, and the Clements Erothers. "The Female Drummers" is the clesing extraveganza.

There will be a change of bill at the Star Theater, Washington and Jefferson avenues. The programme will include new acts by Reyrolds and Dare, the Albions, Ida Howell, correctionne; Richards, foot juggler and hoop reschulator; Johann and Malt, musicians. The Starograph and illustrated song specialties will

The chief attraction at the Columbia will be Eva Williams and Jac Tucker. They will presept a farce called "Skinn, 's Finish." Me and Mrs. Howard Truesdell, assisted by Robert Gemp, will play a one-act comedy, entitled "Aunt Louisa's Advice." by George Artiss. Lew-Hawkins will be heard in songs and a diverting Hawkins will be heard in sound and a diverting monologue. Techow's worderful cats are again to petform. The complete bits bill comprise specialties by Miss Wynne Wisslaw, who has achieved great success in vaughcelle: the Five Society Belles; Willy Zimmermann, who will impersonate the celebrated composers of past and present; O'Rourke and Burnette, novelry dancers, Kamser Sisters, in "A Messenger cirit"; Blanche Sharp, vocalist, and Schillen Brothers, the violin virtuese and the singer. After four weeks of blg apoctacular produc-tions, the Odeon Stock Company is to present "Camillo." In the voting contest which was

## LIVED UP IN PIKE

IN "THE LIGHTHOUSE.

MY THE SEA"

W. Major Tells Authentic Story of Hero of the Fa-

## SALLY BLACK EXISTED, TOO.

Joe Bowers was born in a Pike County

hood, his father's death had compelled him to forego the primitive education afforded in those days, and to assist his brother like it the reading aloud of Swift's ballad. It was

ephyr through the sugar orchards of Pike

LOVE STORY TOLD. One day Swift secretly reduced to verse the love story narrated by Joe Bowers. and a few evenings later while the party

## I used to love a gal there. Her name was Sally Black. I asked her for to marry me. She sald it was a whack. She rays to me: "Joe Bowers. Before we hitch for life. Tou ought to have a little home. To keep your little wife."

My name it is Joe Howers,
I've got a brother Ike;
I came from old Misseuri,
Yes, alt the way from Pike;
I'll tell you why I left there,
And how I came to roam.
And leave my poor old mammy,
So far away from home.

Save 1: "My dearest Sally, O. Sally, for your sake, I'll go to Chilfonny And try to raise a stake." Says she to me, 'Joe Bowers, You are the chap to win," Gave me a kiss to seal the barg And throwed a dozen in.

I'll never forget my feelings
When I bid adies to all.
Sal just cotched me round the neck
And I beyan to lead.
When I set in they all commenced,
You never heard the like.
How they all took on and cried
The day I left old Pike.

When I got to this here country, I hadn't marry red. I had such wolfish feelings. I wished myself most dead. At length I went to mining. Put in my bigger tieks. Came down upon the bowlders. Just like a thousand bricks

But one day I get a letter.
From my dear brother Ike.
It came from old Missouri.
Yes, all the way from Pike.
It told me the go darnest news.
That ever you did hear.
My heart, it is a reastin.
So may, excuse this tear.

It said my Sal was fickle.
Her love for me had fied.
That she had married a butcher,
Whose hair was awful red.
It told me more than that,
It's enough to make me swear,
It said Sally had a haby.
And the baby hid red hair.

Joe Bowers never returned to the land he made famous. He died penniless and among strangers, in the gold fields, and his resting place is to-day unknown. He was the typical Missouri Argonaut, and his lik who were all! yet furnish the most romantic incidents and inspire the most fascinating characters of a distinctively American literature.

The story of Joe Howers, like others of its kind, has been distorted abroad and hedged about with startling misinformation. Not long since a well-known college professor wrote to a Missourian assung where he could get the "complete works of the eminent Missouri poet, Mr. Joseph Bowers."

OPEN HOUSE AT Y. M. C. A.

Interesting Programme Arranged for New Year's Celebration.

The Young Men's Christian Association will hold its yearly "open house" to-morrow, and the entire building at Franklin and Grand avenues will be thrown open to visitors. Men only are invited in the afternoon, and men and women for the night. Refreshments will be served on the third floor by a committee of young ladies, The reception will begin at 2:30 o'clock and an orchestra will be stationed in a corridor. At 3 o'clock a Cecillan recital will be given by Oscar A. Fleid. At 2.30 New Year's greeting will be given by Doctor W. J. McKittrick in the lecture hall. At 4:30 Mrs. Penetta Sargent Haskell, reader and impersonator, will appear in the Association Hall. From 5:30 to 7:30

At 7:30 Miss Olaf Krarer, the little Bekimo woman, will be in the Association Hall. At 9 o'clock, in the gymnasis exhibition of fencing, wrestling, lyumping and a basket-ball game by the Union Club and the Central team last game played in the gymnasism former team was a tie, hence this game will probably be very exciting



**CLAIM TO BE OLDEST TWINS IN UNITED STATES** 

TILMAN AND TELFORD BROOKS. Brothers, who were reunited, after a separation of thirty-five years,

REPUBLIC SPECIAL.

Laredo, Mo., Dec. 31.-Tilman and Telford Brooks claim to be the oldest living twins in the United States. They were born in Jackson County, Tennessee, June 16, 1815. They are both in good health and seem to have as active interest in affairs as their grandchildren.

Tilman Brooks was married to Sarah Howard Anderson in 1839 and came to Mis souri in 184, settling on a farm in Grundy County, where he has lived ever since. Telford Brooks was joined in wedlock to America King and moved to Mario County, Illinois, remaining on the same farm.

Though living in adjoining States, the brothers did not see one another for thirtyfive years. Last fall Telford came over to Missouri to see Tilman, and these two &-year-old twing remped almost like children.